

PHOTOGRAPHIC ART

Junior League Show Traces History of Camera Work—Telephone Clubs Have Exhibit—Art Field.

By Leila Mechlin.

AMONG current exhibitions the two outstanding are the Portraits of Children, which opened in the Washington Gallery of the Museum of Modern Art on February 20, with a preview, to continue to and through March 20—in other words, with a week more to run—and Sculpture by Anna Hyatt Huntington, which opened a week ago in the Corcoran Gallery of Art and, happily, will be on view until March 27, both of which are to be reckoned as events of special note. But there are also to be seen at this time half a score of lesser exhibitions which are thought-provoking and well worth seeing.

Third Annual Photographic Show Sponsored by The Junior League.

THE Junior League of Washington, for example, is now holding its Third Annual Photographic Show, selected by a jury made up of representatives of the local press, the editor of a national magazine and a painter-printmaker. Through a few well-chosen examples, the inception of photography and its development, are traced from about 1830 to the heyday of the Photo Secessionists, which was about 1900. From this point a leap is made into the present, which is a feat of considerable magnitude, for progress in the Secessionists' there is wide space between their day and ours. Obviously, the inventors of photographic process had as their object accuracy of record. They saw with the camera's eye. The Secessionists, headed by Alfred Stieglitz, went a step further and strove to make their records pictorial. Contemporary artists, however, have joined the ranks of the modernists and seem to strive to outdo one another in the startling quality of effects attained. We have today in this field of art, as in others, the cult of the ugly, and while it may stimulate by amazing it must depress and alarm—especially when we consider that art is symptomatic of life.

To go back to the beginning. There is in this exhibition a daguerotype of a lady—supposedly Jenny Lind—made about 1851 by Matthew Brady, one of the first commercial photographers, who had a great establishment in New York and later in Washington. This is followed by an autotype of Hannibal Hamlin and his wife, produced about a year later. Then comes an example of a portrait study, a "Lady in a Paisley Shawl," by David O. Hill of Edinburgh, who, perhaps the first to discover a means of making multiple prints from a single negative.

Daguerre's invention, which through the French Academy of Science he gave to the public, was a positive result and not transferable. The American, Brady, was keen and alert and each discovery made was so much grist for his mill, each bit of knowledge that came his way was utilized and made a stepping stone to better achievement. Of much interest is his photograph of Lincoln in this exhibition, made for Truman H. Bartlett of Boston, father of Paul Wayland Bartlett, and himself a sculptor, the day after Lee's surrender, and not long before Lincoln's assassination. The photograph which has striking similarity to the head of Lincoln sculptured by Volk, which is now in the United States National Museum. And from this the next step is to a war picture produced by a wet-plate process, discovered by P. Scott Archer, an Englishman, about 1851, through which medium Brady and his associates made no less than 7,000 transcriptions of war scenes, many on the battlefields, and despite the fact that it was essential to coat, expose and develop the plate all within 10 minutes. Thus the early history of photography as we know it now is set forth.

The transition to the present is significantly and inadequately bridged

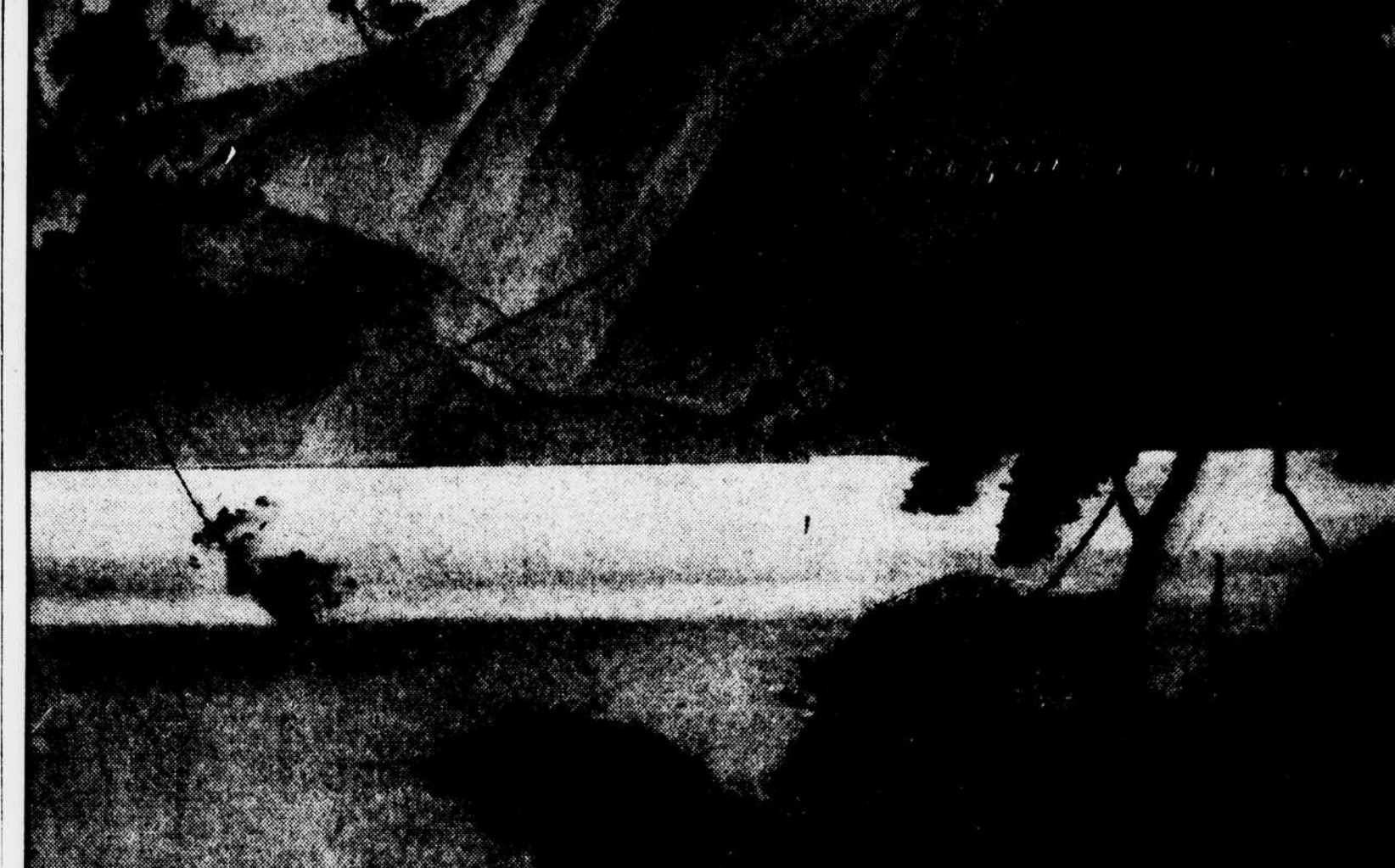
by a single print by Gertrude Kasebier—a most accomplished photo-painterist, of Buffalo, N. Y. It is a picture of a young mother and daughter in a doorway and was generously lent by Frances Benjamin Johnston of this city, who is herself one of our leading cameraists. In connection with this print the visitor is reminded that the photo-secessionists endeavored to get into their plates and prints the qualities found in paintings and did not hesitate to use out-of-focus lenses and other partially accidental means—but did labor "retouching." These photo-secessionists were not revolutionary; they merely strove for greater breadth of expression in order to endow their semi-mechanical work with spiritual quality. For a time their influence was strongly felt and vastly to the benefit of photography as an art. But apparently it has dwindled. It is the bizarre and the unlikely which are now to the front—partly because of the wide use of photography in the field of advertising, partly because the trend of life is in this direction. No one will deny the merit of news prints today—some of the best in this exhibition had inception in this source—nor take from the heroic courage of some of those who make this branch of photography a profession. But the art of photography is something more than this—and those who make prints for the pleasure of the doing are entirely responsible for choice of subject as well as treatment. It is the poor choice of subject on the part of the majority of the contemporary photographers represented in this current exhibition which calls forth complaint. "The candid camera has," we are told, "carried naturalism to unabashed extremes." But why? Has the ideal of beauty been utterly forgotten or outmoded? Must we have distortion and ugliness—"candid" if you will—for three meals a day, without respite? Have we lost our vision? It would seem so, if we take this and other exhibitions of contemporary art as reliable evidence. Obviously there are contemporary photographs in this exhibition which are extremely well made and out of the ordinary, but there is not one which awakens esthetic reaction or can be counted upon to renew delight by repeated seeing. It is very disturbing.

Telephone Camera Clubs Present Contrasting Exhibition.

IT is an interesting coincidence that at the same time the Junior League of Washington is holding its third annual photographic show the Associated Telephone Camera Clubs are exhibiting in the Arts and Industries Building of the United States National Museum. Nine clubs are represented.

These are located in Chicago, Indianapolis, Detroit, Charleston, W. Va.; Los Angeles, New York, Washington and Canada. The 44 prints shown were selected from 350 submitted. All are by employees of the telephone companies and were made by men who turn to photography as a hobby. The contrast between these prints and those which the Junior League's jury chose for exhibition is very striking and illustrates the difference between the point of view of the public and the professionals, whether photographers or artists; the difference which is given emphasis almost invariably when prizes are awarded by juries of artists or by vote of the public at large. Technically, the telephone men's prints are of good quality, but the best—but subjectively they are infinitely superior. These men, associated with one of the most modern of business organizations, have almost universally selected for interest pretation and preservation those sights and scenes which possessed the element of pure beauty—a quality which is and always has been restorative and strengthening to life. There is endless beauty in the world, but if we are blind to it, so far as we are concerned it might as well not exist. It is beauty, and only beauty, which can save us from the horrors which confront the world today, from degradation and hopeless despair. To say that life is "real and earnest" is not to pronounce it ugly, vulgar and sad.

It would be impossible to single out for praise specific ones among the prints now on exhibition in the National Museum. In the matter of merit honors are very even—in the matter of subject choice is primarily in this instance governed by personal taste. There are numerous very lovely landscapes, well composed, brightly lighted, which recall for all time the beneficence of Nature in giving more than mere necessities, filling man's cup of enjoyment full to overflowing. Some of these are simple subjects, while others essay the grandiose—as, for example, the Grand Canyon. There are a few excellent examples of portraiture, outstanding among which is one of a young girl, "Naomi," rendered with exquisite delicacy. There are some genre subjects in which figures take their place as part of the natural surroundings, there are a few architectural studies rendered with due regard to the relations of light and shade. There is scarcely a print in the entire collection



"Summer Afternoon, Varenna, Italy," by Evelyn Carter Giles, may be seen at the Gallery of Modern Masters.

tion that does not tell of enthusiasm and of sensitivity to beauty of substance and effect, on the part of the maker, or that the observer would not be glad to own and see again and again. These telephone cameramen to this extent seem to have discovered the potentials of the camera as a medium for artistic expression, and the meaning of art as applied to such use. They cannot be too highly commended.

Imaginative Quality Dominant in Water Colors by Elisabeth E. Poe.

THERE is much to be said in praise of an exhibition of water colors by Miss Elisabeth E. Poe of this city, which opened in the Corcoran Gallery of Art last Tuesday to continue to March 27. Miss Poe is best known as a writer, with grace of expression and clarity of style. Only in recent years has she turned to painting, at first experimentally and now as an avocation. She still insists that she

and last a new and engaging adventure in the field of art.

Mrs. Giles' Pastels of Mountains Here and Abroad Decorative and Pleasing.

MOUNTAIN landscape designs and impressions by Evelyn Carter Giles constitute an exhibition of genuine interest and merit in the Gallery of Modern Masters, Connecticut avenue and Dupont Circle, this week and until April 15. The artist, the wife of Howard Giles of Woodstock, Vt., and New York City, who is well known here. She works entirely in pastels and in a measure simplifies her compositions as do her husband and other exponents of the Hambridge theory of dynamic symmetry—but she does not carry simplification to the extreme. Her landscapes, while "in" design, have an air of naturalism; they have the atmosphere and the feeling of out of doors, and the artist does not intrude with obvious rearrangement. Some of her subjects she

Some of the other exhibitors are less well known, as for example, Sybil Bonbright, who is represented by a painting entitled "Studio"—a dreary piece of painting to say the least—Rosenfeld and Gernand, both of whom vie with one another in sheer ugliness of theme and incompetence of expression. The inclusion of such in an assemblage of this order is utterly incomprehensible and confuses not only the public but students of art. Art for art's sake has long ago been pronounced a misnomer. Art has a distinct and noble place in life. To exaggerate and perpetuate ugliness is worse than idle, it besmirches the artist and his high calling. The only thing new about this kind of art is the esteem in which it is held by those who are looked to as leaders.

Handforth's Drawings and Prints of Unique Interest.

NO one could call the drawings, etchings and lithographs of Thomas Handforth which grace the

the measure at the hearing were Mr. Frederic A. Delano, one of the regents of the Smithsonian Institution; Dr. Abbot, secretary of the Smithsonian Institution, which is officially and legally the keeper of the national art collections, and Mr. Edward Bruce, advisor to the painting and sculpture section of the Treasury Department.

The reason for the need of a Smithsonian Gallery of Art, when a National Gallery of Art has been given by the Government, and is even now in process of erection, may require a word of explanation. The latter, by deed of gift, is practically restricted to paintings and sculpture by the great masters of the past, of the highest merit. In this particular it will parallel the National Gallery of London, the Louvre of Paris, the Uffizi in Florence and other world famous institutions. It will not provide for the display of collections donated to a National Gallery of Art, by generous donors, which include paintings by American artists, contemporary sculpture, objects of art, such as those in the Gellatly collection, or for current exhibitions. Mr. Mellon himself acquired at large cost the Clark collection of portraits of notable personages connected with the history of the United States, with the intention of donating it to such a gallery as is now proposed in the Keller bill. Such a gallery, it is understood, would stand in relation to the national gallery as does the Tate to the National Gallery of London, and the Luxembourg to the Louvre. This is a long step in the right direction, and it is earnestly hoped that the measure will find favor with those who have the power to put it into effect.

The Dumbarton Oaks Lectures on Art.

THE last of a series of scholarly lectures on art, arranged by Mr. and Mrs. Robert Woods Bliss, was given at Dumbarton Oaks recently by Dr. William Koehler of Harvard University. His subject was "The Illustration of the Earliest Latin Bible," and his address took the form of an exposition of the various steps required by research to establish historic fact. By use of parallel illustrations the line of pursuit, or what he joyously called "the rabbit," was still further clarified. Other distinguished speakers in this course have been Dr. Charles R. Morey of Princeton University, Dr. Kurt Weitzmann of the Institute of Advanced Study and Freiherr von Heine-Geldern of Vienna.

First Biennial Exhibition Opened by the Virginia Museum, Richmond.

THE Virginia Museum of Fine Arts opened its first Biennial Exhibition of Contemporary American Paintings last evening, to which invitations were issued in the names of the Governor, the Mayor, the Mayor of Richmond and the trustees of the museum. At this time announcement was made of the purchase awards—made from the funds of the late John Barton Payne, who preceded Admiral Grayson as head of the Red Cross. These awards will allow the Museum to purchase 25 paintings, valued at \$5,000, these are accompanied by the "John Barton Payne Medal," designed by Paul Maniship. The jury of selection and award was headed by Edward Hopper. More than 2,000 artists from all parts of the country made entries. This constitutes probably the largest and most important exhibition of contemporary painting yet held in the South. It will

FALLACIES IN FOOD

Ideas Which Have Been Long Accepted Fail to Agree With Tests Made by Experts of Government.

By Herbert Hollander.

DO YOU believe that fish is "brain food"? Are you afraid to take acid fruits and milk at the same meal?

Do you think it is dangerous to drink water with your meals? Do you fear so-called "rich foods"? If you answer "yes" to these questions and many more like them—and most of us do, whether we admit it openly or not—then you are harboring and perpetuating food fallacies which may be unbalancing your diet and proving costly in several ways. These fallacies are typical of scores which surround man's most constant and pressing necessity; namely, eating.

From the Consumers' Counsel Division of the United States Department of Agriculture, and other authoritative sources, we learn that almost all of us labor under numerous very wrong beliefs with respect to the food we take.

Take for example the myth that fish is "brain food." Great numbers of folk really believe that eating fish will develop their brain capacity. As a matter of fact, however, fish won't give you brains any more than carrots will give you curly hair, as the legend has it. A little plausibility is given the fish myth because science has discovered that there is phosphorus in the brain and phosphorus in fish. Fish has fewer calories than some other foods, and brain workers—or rather any sedentary workers—need fewer calories than persons in other occupations. But while fish has fewer calories than some foods, it has more than others.

So, on every ground, the "fish for brains" idea is out of the window.

THE experts tell us, too, that acid fruits and milk, taken separately or mixed at the same meal, should prove to be no bugaboo at all. They ask: What if the fruits do curdle the milk? Gastric juices in the process of digesting will curdle the milk anyway, they say, and add that the combination of fruit and milk makes a better curd, more easily digested.

How about those "rich foods"? First one has to define them. They are described as those which are high in fat and sugar content. Digestibility or indigestibility is simply a question of completeness of assimilation. From that standpoint, it is pointed out, fats and sugars are very digestible. Experiments by the United States Bureau of Home Economics show that between 95 and 98 per cent of fats—vegetable fats, butter, cream, lard, and the like—were digested.

However, ease of digestibility as dis-

tinguished from its completeness is something else again. Fats do remain long in the stomach and they do slow up the process of digestion. Furthermore, rich foods usually are compact and concentrated and take longer to digest. But, it is emphasized by dietitians, that is not a matter of concern to the average healthy person.

The important thing about rich foods is not to get too much of them and to get the right quantities of other foods along with sugars and fats.

Now how about that most questionable of water with one's meals? On that point we're told that if you like water with your meals, go ahead and drink it, because in reasonable amounts it stimulates the acid juices and aids digestion. Some food faddists say that it's bad to drink water with your meals because it dilutes the enzymes essential for digestion. But the answer to that is simply that the enzymes are there in the same quantity regardless of dilution.

Of course it is not a good practice to drink lots of water just before meals because water is filling and dulls the edge of appetite.

UNCLE SAM'S diet authorities declare that there has been an enormous amount of misinformation spread abroad about "roughage." They say that you can get all the roughage you normally need from eating fresh fruits and vegetables without resorting to special preparations. They especially emphasize that too much roughage irritates the sensitive lining of the digestive tract and urge you to consult your doctor if there is any question as to how much you need.

Another widely held misconception is that food is poisoned by being left in opened tin cans. It isn't, but, of course, it must be refrigerated properly like any other cooked food.

A lot of us have believed for these many years that it is dangerous to eat milk and fish at the same meal. Is that true? The experts say it just isn't so, pointing out that so long as the milk or ice cream, the fish or oysters are fresh and in good condition you run no risk in combining them at the same meal. The Department of Agriculture notes that fish powders and oyster stew with milk are among New England's proudest gifts to the American culinary heritage and that fish baked in milk also is the basis of some excellent recipes.

The department further quotes a famous nutrition authority to the effect that any foods which may be safely eaten separately may be safely eaten together.

EXTRAVAGANT claims are made for certain foods on the basis of supposed anti-fat virtues. These claims, it is pointed out, may be grossly misleading, for average persons grow fat or thin according to the total number of calories they eat. If you want to reduce, cut down on calories, but be sure to include in your diet enough of all the food essentials.

How about raisins? Should one eat raisins for the iron they contain? Raisins are a good food, they have a deserved wide popularity, and they do contain iron. But just for the record it should be noted that weight for weight raisins contain less iron than fresh spinach or meat.

Then there is that old axiom that those who do heavy physical work require lots of meat. Is that true?

Uncle Sam's dietitians set us straight on that by explaining that energy for physical work can come from almost any food. The most economical sources of energy, they explain, are foods rich in carbohydrates (sugars and starches) such as bread, cereals, sugars, fruits and certain vegetables. Fats furnish considerable energy also. From meat you get most proteins, which are essential for rebuilding body tissues destroyed by daily use. Proteins are a very important part of the diet, but they are shown to be decidedly expensive as a source of energy.

In using protein for energy the body has to break it down into carbohydrate, depriving it of its nitrogen content, and then burn it in the form of urea. A leading nutrition authority compares that process to making a fire with a board full of nails. The board would burn, but the nails would add nothing to the fire.

Scientists at Yale studied members of the college crew and found that an athlete depends greatly on carbohydrates for body fuel when under special pressure. Sugar was found to be the best quick fuel for intense exertion. Of course, over a period of time athletes, like the rest of us, need a balanced diet.

And so far as the extra meat for extra muscular strength idea goes, it just isn't so, according to the latest findings of science. However, the Department of Agriculture adds that while vegetarians may not be able to gain distinction in cutting out meat, "the average healthy individual needs protein, and it takes skill to provide this if you limit your sources to eggs, cheese and vegetables. If you don't watch the balance you may go too heavily on starches."

be on view until April 24. Further and fuller notice will be given later.

Benjamin West's Bicentenary Celebrated by Philadelphia Museum.

IT is interesting in this connection to note that the bicentenary of the birth of Benjamin West, the first American painter to gain distinction, is being celebrated at this time by an exhibition of his works held in the Philadelphia Museum. This is the first comprehensive exhibition of West's work ever held in this country. By these two exhibitions—the one in Philadelphia, the other in Richmond—are recalled the source and beginning of our American school and evidenced that to which we have come—one stream, but with many tributaries.

Paintings by RICHARD LAHEY
March 14th to 31st
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Second Floor Heckscher Bldg.
730 FIFTH AVENUE, NEW YORK

Current Exhibitions

CORCORAN GALLERY OF ART—Special exhibition of sculpture by Anna Hyatt Huntington. Exhibition of drawings by Leon Kroll. Exhibition of water colors by Elisabeth E. Poe.

SMITHSONIAN INSTITUTION—Etchings, chiefly of industrial and marine themes, by James E. Allen.

UNITED STATES NATIONAL MUSEUM, Arts and Industries Building—Exhibition of pictorial photographs by Associated Telephone Camera Clubs.

PHILLIPS MEMORIAL GALLERY—Exhibition of drawings and paintings by Paul Klee.

PHILLIPS GALLERY STUDIO HOUSE—Exhibition of American folk paintings. Washington room, watercolor artists of Washington and vicinity.

ARTS CLUB OF WASHINGTON—Paintings by artists of Washington and Baltimore. Prints and drawings by Thomas Handforth.

MUSEUM OF MODERN ART, WASHINGTON GALLERY—Exhibition of portraits of children by old and modern masters.

GALLERY OF MODERN MASTERS—Exhibition of mountain landscapes in pastel by Evelyn Carter Giles.

PUBLIC LIBRARY, Main Building—Exhibition of drawings by Carl Nyquist. Georgetown Branch—Oil paintings by local artists. Mount Pleasant Branch—Paintings by John Darling and Eleanor Reed.

CHILDREN'S MUSEUM, W. P. A., Independence Avenue—Exhibition of work by children in local public schools.

WOMEN'S CITY CLUB—Joint exhibition of paintings in oil, water color and pastel by Adrienne Low and M. M. Hudgins.

LITTLE GALLERY, Georgetown—Paintings and etchings by Ralph James Totten.

JUNIOR LEAGUE GALLERY—Third Annual Washington Photographic Show.

SHOREHAM HOTEL—Exhibition of flower paintings by Elizabeth Muhlofer.

GEORGE WASHINGTON UNIVERSITY GALLERY—Drawings and paintings by Frank Kenneth Kerr.

HOWARD UNIVERSITY ART GALLERY—Exhibition of paintings by T. Rice Pereira.

INTERNATIONAL HOUSE, 614 E Street N.W.—Exhibition of groups of paintings by A. H. O. Rolle and Margaret Zimmelle.

"The Maypole," by Marjorie Phillips, is being shown at the Arts Club of Washington. —Star Staff Photo.

cannot draw, but the fact is that with her brush she draws better than many of more pretension. It is a little trifle, perhaps, to compare her work with Blake's, but there is a similarity in imaginative quality. Miss Poe does not paint to be taken to the contrary, her pictures reflect vision which her inner consciousness has summoned. But they are rendered with strong conviction and therefore become convincing. In a measure her painting is abstract, but it is completely within this realm; one may make of it what one likes, but the foundation is there of a fine fabric. Primarily her compositions are good; she has a fine sense of color, she knows how to express form and to indicate solidity. Her work is essentially creative—and creative in the best sense. Sometimes a dramatic note creeps in, as the dominant note in "Wuthering Heights," but again it may take a whimsical turn, such as the author of the immortal "Alice" would have keenly appreciated. And there is no self-consciousness—no straining to be original, or to be different. "It is such fun," she says, and the world make take it as it likes. Apparently it has liked it well, for several of the examples shown have been given place in the leading water color exhibitions in New York and Philadelphia. They have been purchased by the Pennsylvania Academy of the Fine Arts and by numerous individuals. Among the lenders to the current exhibition are Mrs. Nicholas Longworth, Miss Margaret Poe Hart, Mr. and Mrs. C. Law Watkins, Mrs. Eugene Meyer, Miss Paulina Longworth—whose little dog she gets out of the pictures—the Phillips Memorial Gallery and others.

Curiously enough, Miss Poe has two distinct and very different techniques. Some of her pictures are painted on heavy water color paper with a full brush and broad strokes, while others are done in aggregations of line on a tinted surface almost like an engraving or block print. Her lines, however, are drawn with a brush and in rather dry pigment. Her mountain scenes are most engaging, the peaks very solid and stern and towering. Occasionally she gets very fine effects of light in sky and water. Once in a while she deals with subtleties with amazing delicacy and skill—as, for instance, in "Rain in Little America." Obviously she is not invariably successful—no artist is—but from first to last she upholds an uncommonly high standard. Also her work is absolutely unique. It is first

"Rip Tide," by Elisabeth E. Poe of Washington, a part of her exhibition at the Corcoran Gallery of Art. —Star Staff Photo.

walls of the reception room, dining room and hall at the Arts Club at present, weak or pretty. To the contrary they are in some instances inherently ugly and to an extent roughly done. But every one has something worth while to say and says it artistically, from the earliest line drawing of a peasant shepherdess and a flock of sheep, done in line, to the latest, produced in China when the war clouds gathered which shows in lithographic crayon typical Chinese characters and scenes. Handforth has gift and this dignifies his art. His way is his own but it is not consciously individual. He has never forced his originality upon his public. To the contrary he has done the thing that appealed to him in what he felt to be the most natural and best way. And he has therefore achieved results, if we may venture to prophesy, which will have lasting merit.

Especially interesting is a little etching in the hallway of a windy day on the shore—a herd of horses are in a hollow with tails and manes blowing; the nearby water of the cove is briskly ruffled; there is wind in every quarter—and yet the treatment of the theme is extremely simple. This is the way that art tells its tale—the way it has always told it from the time when the first biblical illustrations were made in the 4th or 5th century to today. In a perplexed and perplexing world it is well, once in a while, to come across something as simple and straightforward as these drawings and prints of Thomas Handforth's to reassure and bring the way.

Bill Authorizing a Smithsonian Gallery of Art Favorably Reported by Committee.

A PROPOS of art measures before Congress, referred to at length on this page a month ago, it is of interest to know that joint resolution 280, providing for a Smithsonian Gallery of Art, has been replaced by joint resolution 589, likewise introduced by Representative Keller, to the same effect, but in a form more calculated, it is thought, to meet with approval. A hearing on this bill was held before the House Committee on Library the last of February, as the result of which, it was on March 4 reported favorably, with certain amendments, and committed to the Committee of the Whole on the State of the Union, and ordered to be printed. It is earnestly to be hoped that it may be passed by both houses of Congress during the present session.